BASEMENT FILMS PRESENTS

EXPERIMENTS IN CINEMA v17.2

THE BRIGHT MOMENTS EDITION

FREE VIRTUAL FILM FESTIVAL
ARTIST FILMS FROM AROUND THE WORLD

May 9-23, 2022

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EXPERIMENTS IN CINEMA v17.2

MAY 9–23, 2022

Vic and Bryan Konefsky Photograph by Nina Schoenfeld

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LETTER FROM THE DIRECTOR

On May 12 my pop will turn 95. He is doing great and, as he says, “I’ve still got all my marbles.” Pop is a World War ll veteran. He was a sergeant in the army specializing in electronics and communications technology. He enlisted as the war was coming to an end. Pop’s job was to help German civilians and the occupying forces install telephone lines and other communications equipment. In Pop’s words, “war is hell and I wish I never saw what I did in Germany.” The destruction and human suffering that he witnessed scarred him for life. Pop’s two brothers, Sam and Bernhard were also decorated World War ll veterans. I’ll never forget Bernhard’s stories. Once, as a medic on the battlefield, he ran alongside a Sherman tank to pull bodies to safety until a sniper shot the heel from his shoe. Years later, when he moved his family to Miami, Florida, his heroism was honored by signs along the beach that read “No Dogs or Jews.” Pop and his brothers had an aunt who was employed by Joseph Goebbels as the family’s nanny. According to pop, Goebbels told her that, being a Jew, she should leave Germany immediately. I hate war, I hate guns, and I despise those who glorify human suffering. Below is an excerpt from an essay I wrote several years ago that studies this kind of machismo posturing.

> G.I. Joe, the Hasbro brand action figure, recently celebrated his 58th birthday. Back in 1964, Hasbro was careful not to call G.I Joe a doll—they were afraid that playing with dolls might undermine something fundamental about the way young boys are supposed to see themselves as men. Joe was clear in his resolve not to be confused with other dolls. Joe was his own man, he had no sidekicks, and he was determined to go it alone. Over the course of his long and distinguished career, G.I Joe has been responsible for “outing” the militaristic fantasies of hundreds of thousands of kids across North America. During the first year that this macho-eunuch hit the market (if you pulled down his army fatigues, you discovered that he had no “equipment”), approximately $37 million dollars worth of “Joe” was sold. Yet, In spite of his popularity, in 1976 Hasbro halted the production of G.I. Joe because the petroleum-based plastic used to extrude all 12 inches of his turgid manliness was too expensive to manufacture during the OPEC oil embargo. Through it all, Hasbro still believed in Joe. In 1982, they enlisted toy-manufacturing sweat shops owned by the Takara corporation in Japan to bring the reconfigured Joe back for another tour of duty. Joe’s orders were the same, he was to rid the world of “evil-doers,” but the task now seemed more daunting in his diminutively re-engineered 4 inch body. Back at the original 1964 “drawing board,” Hasbro’s inspiration for their G.I. Joe action figure came from the 1945 movie, The Story of G.I. Joe. The main character in that film was modeled after the famous World War II war correspondent Ernie Pyle. Unlike the toy action figure who found his strength through clenched fists and weaponry, Pyle found his super power through the written word and a portable typewriter. In one of his books titled Here Is Your War, Ernie Pyle wrote “I don’t know whether it was their good fortune or misfortune to get out of it so early in the game… Medals and speeches and victories are nothing to them any more. They died and others lived and nobody knows why it is so.” As powerful as Pyle’s voice might have been, his words were no match for the enemy’s firepower, and on April 18, 1945 his name was added to the list of 200,000 American and Japanese troops who lost their lives in the battles in and around Okinawa.

Today, in Ukraine, Ernie Pyle’s legacy lives on. According to Reporters Without Borders, some of the brave correspondents who have been targeted by Russian invaders include Victoria Roshchyna, Pierre Zakrzewski, Olexandra Kuvshynova, Benjamin Hall, Brent Renaud, Juan Arredondo, Oleg Baturin, Marian Kushnir, Viktoria Roshchina, Guillaume Briquet, Adnan Can, Habip Demirci, Vojtech Bohac, Majda Slamova, Evgeny Sakun, Stuart Ramsay and Richie Mockler.

Godspeed.

Bryan Konefsky

Founder/director, Experiments in Cinema

Ancestry: Ukrainian

Cover design by Beth Hansen

Dear fans of Experiments In Cinema, if you are interested in contacting any of our participating artists contact us at experimentsincinema@gmail.com or at the Basement Films hotline, (505) 916-1635.

SPECIAL PRESENTATIONS

Experiment 4

Ghosts of Lost Futures is a program of video works by 10 artists commissioned by the G. William Jones Film and Video Collection and was curated by Mike Morris. Each artist was given access to the same cache of footage from the WFAA Newsfilm Collection shot in Dallas, Texas in the year 1970, the year of the archive's founding. The program was intended to celebrate the 50th Anniversary of the archive, but due to the COVID-19 pandemic and the resulting lockdowns, the program was not completed until the Spring of 2021. The artists were given complete freedom in how they re-interpreted the footage and its historical context. The resulting works are profound meditations on mourning, melancholy, disaster, and various reinterpretations of the events of 2020 and 2021 through images of Dallas' past. This is a selection from the 10 completed works.

Still from *The Stars of Texas Shine Tonight*, Experiment 4

Experiment 8

Beyond Me, a special program performed and curated by Margarita María Milagros. The two pieces make a reconstruction of the past lived by a woman. Each one exposes the passage of time through her dreams, fears, fragilities, and unspoken words. These pieces describe the longing to be somewhere else. They're a reflection of real displacement, caused by material facts (violence, poverty, desire for freedom, desire to discover) and symbolic experiences (vital states, feelings, crises, and values).

Still from *Daydreaming*, Experiment 8

Experiment 11

Exquisite Moving Corpse, special program conceived as a collaboration by Chip Lord, Jack Massing and Sean Miller. The Surrealist "Exquisite Corpse" was a French Café parlor game. The "Exquisite Moving Corpse" is more of an artist Chain Letter. 60 Artists participated over a two -year period, beginning in March 2020. Each invited artist made a one minute video in response to the last frame of the previous minute. Lord, Massing and Miller made the first three minutes and then handed it off to an evolving list of artists whom they invited—a jump into the unknown!

Still from *Exquisite Corpse* Experiment 11

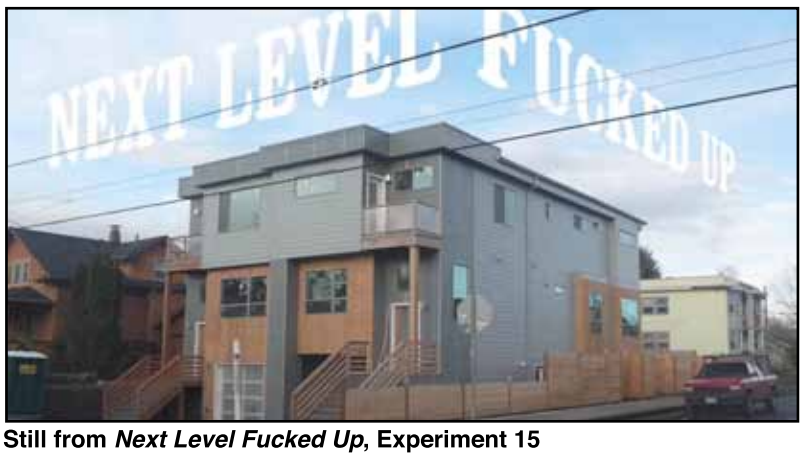
Experiment 13

duo B vs viDEO sAVant, a live improvised performance combining sound and image. We seek to create revelatory moments where the distinction between music and video, sound and image melt away and a new whole emerges from the flow between individuals and media. Drums- Jason Levis, Bass- Lisa Mezzacappa, Images- Charles Woodman.

Still of duo B vs viDEO sAVant, Experiment 13

Experiment 15

Breathing Light, the films of Vanessa Renwick, virtual artist in residence. Ground yourself on the wide open dirt, wrap yourself in an electric quilt, and float through dreamtime travels and seasonal migrations, blossoming outward, into this world that we try to pin down in time, yet, we breathe light. Remember, we breathe light, and stardust is what we shine.



Still from *Next Level Fucked Up*, Experiment 15

EXPERIMENTS IN CINEMA

THE EXPERIMENTS

CINEMA EXPERIMENTS

Still from *The Flapper.* Experiment 1

Experiment 1

Advertisements for Myself, Paul Tarragó, 8:11, 2021, UK, US premiere. A promotional vehicle with lane-changing tendencies, but both hands kept on the wheel at all times.

Ad meliora, Katherine Balsley/Irina Escalante-Chernova, 3:27, 2021, USA, World premiere. Ad meliora, or "towards better things" combines hundreds of separate images. Flowers, plants and textures were photographed in places such as nature conservatories, cultivated gardens, vacant properties and parking lots. The familiar landscape appears molten, luminous and renewed. Ad meliora is suggestive of adaptation, resilience and transformation.

Leave Your Body, Natasha Cantwell, 4:06, 2021, New Zealand. Filmed during Melbourne's CO-VID-19 lockdowns, *Leave Your Body* features the apartment where the filmmaker spent the better part of 2020. However, where she sees a prison, her partner Sean sees a sanctuary, not only protecting them from the virus, but also from the social pressure to interact with strangers.

The Flapper, Salise Hughes, 3:55, 2020, USA. In the 1920s came the new modern woman who bobbed her hair, danced to jazz, and expected the same independence as men. Along with the new "wild" women known as flappers came a new cultural trope, the vamp, the dangerous woman, later to be called femme fatale.

BOOM, Diane Nerwen, 5:35, 2022, USA, World premiere. *BOOM* weaves together images from New York City luxury real estate listings into a single virtual tour. Cutting between multimillion-dollar apartments with "soaring cinematic views", BOOM depicts a city that has undergone a dizzying transformation into a new Gilded Age of inequality and become perhaps the world's largest gated community.

How I Choose To Spend The Remainder of My Birthing Years, Sarah Lasley, 5:50, 2020, USA. Blending personal narrative with shared pop cultural experiences, the artist manifests a long-held childhood fantasy. Both a balm to religious piety and an act of resistance to pressures put upon women approaching middle age, the digitally simulated image with its wavering verisimilitude exposes our willingness and desire to believe.

Film for Storm de Hirsch, Gwendolyn A. Foster, 3:09, 2021, USA, World premiere. *Film for Storm de Hirsch* (aka *Women's Time*) is an homage to de Hirsch, a pioneer of underground experimental cinema, along with women such as Marie Menken, Barbara Hammer, Gunvor Nelson, Joyce Wieland, Shirley Clarke, Barbara Rubin. Images of domesticity suggest women's time, women's spaces; women artists "waiting" to be rediscovered.

Matin Ecchymose, Émilie Peltier, 7:28, 2020, Canada. Deaf people from Quebec City meet non-binary Acadian poet Mo Bolduc and, using the Quebec sign language, interpret some poems written during the latter's residency at the Maison de la litt rature (Quebec) in March 2020.

What Travelers Are Saying About Jornada del Muerto, Hope Tucker, 13:45, 2021, USA. Residents of, and visitors to, the Tularosa Basin of New Mexico, site of the first detonation of an atomic bomb, contribute to the production of public memory as they offer logistical advice, philosophical reckonings, and plaintive cries about making "the journey of the dead." Made in remembrance of the 75th anniversary of the detonation of nuclear weapons in Japan and the US and the 340th anniversary of the 1680 Pueblo Revolt. Made in resistance to nuclear colonialism.

Covidentity, Abdoul-Ganiou Dermani, 2:22, 2021, Togo, US premiere. "Covidentity" is the combination of two words "Covid" and "Identity". The video shows the artist with a face mask taking a selfie in a public space.

Experiment 2

El Rito, Justin Rhody, 7:41, 2021, USA, World premiere. Loss begets loss in the confusing dream of Lot 55, El Rito Estates. The last familiar man paces the parking lot, flush red and middle grey through a cypher of non-negotiation. And the twenty acres are taken. And the money's gone missing. And the house always wins.

Son Chant, Vivian Ostovsky, 12:46, 2020, USA. Chantal Akerman and cellist Sonia Wieder-Atherton worked together on more than 20 films throughout the years. A sequence showing both of them triggered my wish to focus on sound in her films. That was just a beginning…

Colección privada, Elena Duque, 13:11, 2020, Spain/Venezuela, silent. A filmed inventory of a private collection that can be understood as a dubious art collection, but also as a compilation in the spirit of philately or archeology, or a series that constitutes a kind of sample book of memories.

Cutstein, Hamidreza Khosh-Bazan, 10:48, 2020, Iran. Life of an editor who works for Islamic Republic of Iran Broadcasting. The editor feels like Frankenstein, creating a monster. All movie sequences were recorded with a cell phone.

Towards Down There, Jay Baker, 9:06, 2021, USA. Figures and apparitions dance upon a reeling world. The film acts as a study of place where projections of dancers are beamed onto the environments passing by. A method of enforcing texture and depth onto two-dimensional digital identities.

Two Cancers, Josh Weissbach, 2:54, 2021, USA, World premiere, silent. Two cancers that are simultaneously different and the same.

Experiment 3

Particle Theories, Deborah Fort, 18:26, 2021, USA, World premiere. *Particle Theories* explores the construction of memory via image. History is made up of small constantly moving particles. Our belief that it is solid and immutable is an illusion of the blurred boundary between image and reality. What we remember is not our lived experience, but the rearrangement of electrons on the screen.

SEAM, Sheri Wills, 3:41, 2021, USA, World premiere. *SEAM* is a short experimental film shot on Super 8 film that explores overlapping time-frames, drawing attention to the margins of experience.

Dear Aki, Nina Kurtela, 14:40, 2021, Croatia. Presented in the form of a series of fictional letters sent from Nina Kurtela to Aki Kaurismäki read against a backdrop of atmospheric exterior shots, *Dear Aki* is an experimental visual-narrative essay on the nature of identity, nationality and belonging in the globalized world.

Pine and Genesee, Kelly Gallagher, 2:26, 2020, USA. A short experimental documentary about the site of a former stop on the Underground Railroad, the erasure of history, and what we owe those who came and struggled before us.

Putting My Hand Through a Chair, Seth S. Scott, 2:33, 2021, USA, World premiere. A lyricist-style film meditating within the idea of movement, transmission and physicality experienced during brief moments throughout one single day in New York City.

Still from *Stay with me, the world is a devastating place*, Experiment 4

Experiment 4

Ghosts of Lost Futures is a program of video works by 10 artists commissioned by the G. William Jones Film and Video Collection. Each artist was given access to the same cache of footage from the WFAA Newsfilm Collection shot in Dallas, Texas in the year 1970. The program was intended to celebrate the 50th Anniversary of the archive, but due to the COVID-19 lockdowns, the program was not completed until the Spring of 2021. The artists were given complete freedom in how they re-interpreted the footage and its historical context. The resulting works are profound meditations on mourning, melancholy, disaster, and various reinterpretations of the events of 2020 and 2021 through images of Dallas' past. This is a selection from the 10 completed works.

The Stars of Texas Shine Tonight, Curt Heiner, USA, 14:00.

Undelivered Remarks, Lisa MCarty, USA, 5:05.

FRAMES, Tramaine Townsend, USA, 6:26.

Deep River / Ocean of Storms, Zak Loyd, USA, 3:08.

Stay with me, ***the world is a devastating place***, Angelo Madsen Minax, USA, 8:30.

Amid Flowers, Crowns, and Tears, Liz Rodda, USA, 11:20.

The Void Remembers, Marwa Benhalim, Egypt, 6:34.

Still from *A Tramp's World*, Experiment 6

Experiment 5

Protest Etiquette, Adán De La Garza, 1:07, 2020, USA. *Protest Etiquette* is a response to the "centrist" cry for civility. This cry shifts its criticism to the behaviors of those protesting injustice, instead of the actual injustices. It sidesteps any real momentum for the sake of not appearing rude.

Anatomia d'una Banyera (Anatomy of a Bathtub), Íria Llena Gasol, 3:25, 2021, Spain. How is voice perceived underwater? Can you understand what it says? The bathtub is a creative space where we experiment with the senses and mute the word, which is so often misunderstood and leads us to misunderstandings. Through movement, vibration and sign language listen through the skin and the gaze.

Mandatory Training, Patrick Tarrant, 10:15, 2021, UK, US premiere. The whiteness and gender normativity of Bolex promotional brochures and magazines from decades past is brought face to face with audio taken from contemporary mandatory training modules on "Equality, Diversity & Inclusion" and "Health and Safety" such that the two become fused in a glitch-strewn perversion. If the former medium is a record of unconscious bias and the latter seeks to redress this bias, nonetheless when jammed together one gets the distinct sense that they are more complexly imbricated than we might like to think.

Que Pasada, Ben Popp, 3:45, 2021, USA. An experimental take on the true crime genre along a stretch of highway in the American West. Soundtrack by Jonathan Esquibel.

Revolykus, Victor Orozco, 12:12, 2020, Germany/Mexico. Several years ago, I immigrated to Germany. Here, I live in a small old house which urgently needs a modernization and that theoretically, protects me from wind, rain and cold.

DRIFT, Catherine Forster, 7:09, 2011, USA, soundscape by Nina Shoenfeld. *Drift* was filmed under water, a metaphor for the drowning reality of mental health challenges. The poem attempts to reach equilibrium, an acceptance of what is and an element of peace in what is to come. *Drift* was created before the pandemic, but I think it resonates now.

Coming and Going, Eula Biss/ Dalia Huerta Cano, 3:00, Mexico/USA. A film poem that reflects on light and darkness, confinement and freedom, and wonders on an outbound journey or a coming back.

VICARIOUS THRILLS, Grahame Weinbren/Roberta Friedman, 10:43, 1980/2021, USA, World premiere. First the Beaulieu documentation of the shoot, then the Arri footage, the porn loop, and the reprise. *VT* was shown from 1979–1981, with Jim Fulkerson performing on amplified trombone before the screen. Juan Carlos Kase discussed *VT* in "Alternative Projections." Part of his essay, read by the author, is included.

E·pis·to·lar·y: letter to Jean Vigo, 5:00,Lynne Sachs, 5:00, 2021, USA. In a letter to Jean Vigo, Lynne ponders the resonances of his 1933 *Zero for Conduct* in which a group of boys wages an anarchist rebellion against their authoritarian teachers. Thinking about the assault on the US Capitol by right-wing activists, Sachs wonders how innocent play or calculated protest can turn into violence.

Experiment 6

The Tramp's New World, Zoe Beloff, 1:02:00, 2021, USA. *The Tramp's New World* is about the writer and poet James Agee and a film scenario that he wrote for Chaplin in 1948. Agee was deeply disturbed by the bombing of Hiroshima and Nagasaki. In his script, he pictured New York destroyed, and alone in the ruins, Chaplin's Little Tramp builds a shack in Central Park. Gradually a small community of the dispossessed grows up around him. For Agee, his story was a kind of thought experiment about how one might start again in the aftermath of disaster, to go beyond capitalism and just how hard that is in the face of our modern technological world. My film explores Agee's imaginative journey and what it might mean for us today.

Experiment 7

A Typical Day, Jennifer Silfer, 1:03, 2015, USA, World premiere. A short, stop motion animated film illuminating a typical day in the life of clever, well behaved Baxter.

Shield, Taravat Khalili, 4:12, 2021, Canada, World premiere. Vulnerability, anxiety and lack of confidence are always present, it's the protector inside that allows the functionality to progress. *Shield* is a hand-processed, hand manipulated and painted film. The use of phytogram is also very present.

Tide, Marcin Gizycki, 5:26, 2021, Poland, Waves wash ashore different objects, which gradually become associated with Roman Polanski's *Two Men and a Wardrobe*.

Circus City, Mitch Rayes, 6:37, 2019, Colombia. This work was filmed on a smart phone March 25, 2019 in an area of metro Bogotá known as Ciudad Bolívar. The occasion was a circus performance put together by and for the barrio's youth.

Memorial for the Lost, Jonas Böttern, 20:43, 2021, Sweden, World premiere. Notions of death and the act of mourning as a process of relearning the world in times of extinction and loss. The film tells the stories of six individual non-humans that were the last of their species before extinction, so called "endlings".

The Mirror Neuron, Tommy Becker, 15:57, 2021, USA. Mirror neurons activate when we observe the actions of others. They allow us to empathize through feeling, not thinking. Their discovery confirms our evolutionary path to see others as similar to ourselves. This work celebrates our biology through a series of musically driven gestures intended to activate our neural networks. It also considers the external factors impeding our ability to harmonize.

Be It, Mary Trunk, 8:19, 2021, USA, World premiere. The memory of the process of creating the film is integrated with the memories and history of the house the performers interact in.

Experiment 8

Beyond Me, a special program performed and curated by Margarita María Milagros. The two pieces make a reconstruction of the past lived by a woman. Each one exposes the passage of time through her dreams, fears, fragilities, and unspoken words. These pieces describe the longing to be somewhere else. They're a reflection of real displacement, caused by material facts (violence, poverty, desire for freedom, desire to discover) and symbolic experiences (vital states, feelings, crises, and values).

DAYDREAMING, (photo performance), duration 4 minutes. Direction, performance and body art by Margarita María Milagros, art direction and photography by Juan Camilo Hernández, music by Juan Kiroga, La Vega, Colombia, 2020.

AYER/ Yesterday, (dance-theater-performance), duration 42 minutes, direction, performance by Margarita María Milagros, music by Juan Kiroga, video and editing by Juan Camilo Hernández, Bogotá, Colombia, 2021.

Experiment 9

pale, ***blue***, Syd Farrington, 1:30, 2021, UK. A reflection on the sweetness of a quiet exchange. Flowers bought from a shop, 45 years expired film and an afternoon in a garden in spring. This film is processed by hand. Narration by Rosie Thomas.

When The Sea Sends Forth A Forest, Guangli Liu, 21:10, 2021, France. Through a 3D virtual universe simulated by a game engine intertwined with historical pictures, a lost moment of history can be experienced. The story revolves around the memory of a Chinese survivor of Khmer Rouge. This tragedy, which took the lives of 2 million people, continues to reshape our present in virtue of today's narration.

The Guy on the Bed, Mike Hoolboom, 3:52, 2021, Canada, US premiere. News from another pandemic, the one that "changed everything" before it fell out of the news cycle and collective memory, except for the newly infected, or those who, like myself, managed a new life after death. Based on a text by David Wojnarowicz.

Origami, Maxime Corbeil-Perron, 1:51, 2020, Canada, World premiere. Origami plays with perspectives and dimensions. Fractals and luminous geometry are here liquefied by the cathode ray tube of a hacked television set.

Vever (for Barbara), Deborah Stratman, 11:56, 2019, USA/Guatemala. A cross generational binding of three filmmakers seeking alternative possibilities to power structures they!re inherently part of. The film grew out of abandoned film projects of Maya Deren and Barbara Hammer.

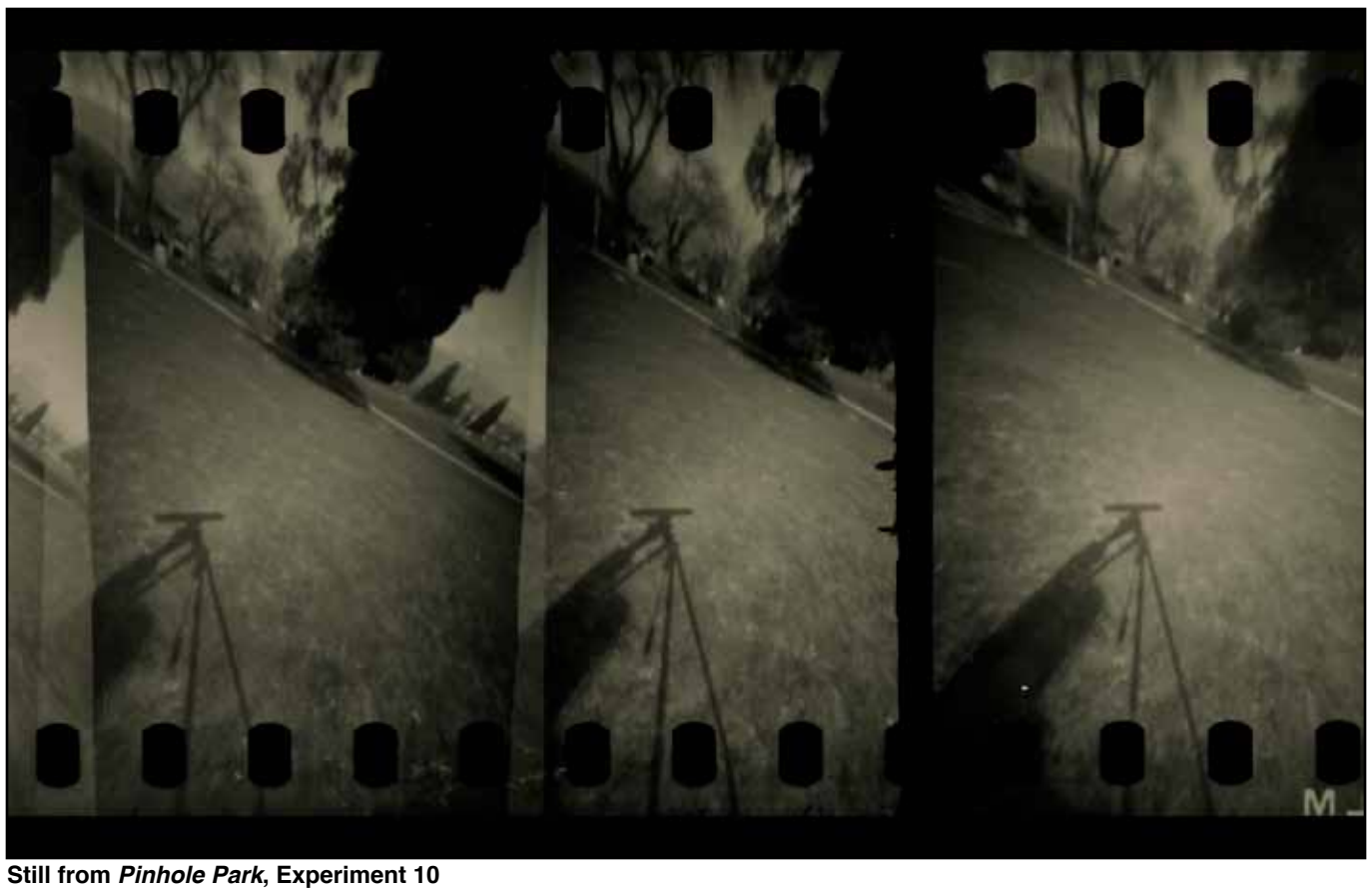
Horse Fare, Caryn Cline/Mische Mellor, 5:00, 2021, USA. In *Horse Fare*, two horse-obsessed filmmakers interact with three horses and their owner. While grooming, saddling and riding the horses, they ponder the connection between horses and themselves and find a contemporary resonance for this relationship as they discover a surprising detail about how and why the owner acquired these animals as foals.

sonogram for a ghost, Regina Martinez, 8:36, 2021, USA, World premiere. Lie down by a body of water. Find out the last thing you can remember.

Train Journey, Johannes Christopher Gerard, 5:01, 2021, Ghana, US premiere. This film is about a group of people traveling with the train. However during the journey the train encounters an obstacle.The rail is broken. All the passengers and the machinist leave the train looking at the rail. Can they fix the rail and the train can continue it's journey?

EXPERIMENTS CINEMA

CINEMA



Still from *Pinhole Park*, Experiment 10

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Experiment 10

Floral Yearnings, Linda Fenstermaker, 3:40, 2021, USA. A very soothing, simple and graceful ode to the dahlia. The looping, musical soundtrack with voice, breathe and flute added to and enhanced the meditative quality of this short film.

Pinhole Park, Alex MacKenzie, 11:25, 2021, Canada, US premiere. Created using a 35mm film tin modified into an outward-looking 59-pinhole camera that registers images on a single film loop mounted in the tin. Each loop is exposed in one moment with 59 pinhole "lenses" to create as many distinct images that, when presented in series, create a panning of the landscape in various directions.

Oh Christmas Tree, Silvia Turchin, 9:49, 2019, USA. *Oh Christmas Tree* dives into the disposable fate of one of society's principal symbols of joy and unity, the beloved Christmas Tree.

Mosaicos, Camila Garcia, 3:31, 2021, Colombia, World premiere. A classic fifty-two pages norma notebook was given to every artist as part of a collective project by La Ramona Proyectos called Dibujo libre (free drawing). Twenty one artists from South America participated, most of them from Bogotá. The notebooks have been exhibited in Argentina, México and Perú. This is my notebook.

Reminiscences of 15 musicians in Beirut attempting a re-imagination of the Egyptian classic Ya Garat Al Wadi, Charles-André Coderre, 13:01, 2021, Canada. Reminiscences of 15 musicians in Beirut attempting a reimagination of the Egyptian classic Ya Garat Al Wadi (1928).

Reclamation, Jennifer M. Hardacker, 4:00, 2021, USA. An experimental film, existential fever dream—a reaction to the pandemic. A vision of a darker outcome for humanity, but maybe not for the rest of creation.

Waking in Real Time, Marilyn Freeman, 13:20, 2018, USA. *Waking in Real Time* is a meditation on America's betrayal of women during the hearing on sexual assault allegations made against Brett Kavanaugh by Dr. Christine Blase Ford. A single contemplative shot of a soft October morning's first light over the Salish Sea is juxtaposed with an unflinching audio mix that is chilling, historically riveted, and peppered with statistics about sexual assault, screaming seagulls and women's fury. Laced with audio vestiges from the hearing on sexual assault allegations made against Brett Kavanaugh in fall 2018, *Waking in Real Time* is an effort to alchemize my own rage productively, by making art.

EXPERI

Experiment 11

Exquisite Moving Corpse 2020–2022, 62:00, A special program conceived as a collaboration by Chip Lord, Jack Massing and Sean Miller. The Surrealist, "Exquisite Corpse" was a French Café parlor game. *Exquisite Moving Corpse* is more of an artist chain letter. 60 artists participated over a two-year period, beginning in March 2020. Each invited artist made a one minute video in response to the last frame of the previous minute. Lord, Massing, and Miller made the first three minutes and then handed it off to an evolving list of artists whom they invited–a jump into the unknown!

Participating artists include (in order of appearance): Chip Lord, Jack Massing, Sean Miller, Chiaozza, Phillip Pyle II, Kara Hearn, Sergio Vega, Ken Friedman, Bill Wegman, Bryan Konefsky, Albert Chong, Robert Hodge, Chris Sollars, Mary Mattingly, Natali Leduc, Gustavo Vazquez, Tea Mäkipää, Mel Chin, Sarah Aziz, Hasan Elahi, Hillerbrand+Magsamen, Leyla & Mike Mandel, Kristin Lucas, Ali & Aoife, Shane Mecklenburger, Oliver Herring, Bibbi Hansen, Fereshteh Toosi, Craig Smith, Severn Eaton, Pinar Yoldas, Adebukola Bodunrin, James Benning, Chris Beaver, Connie Hwang, Chris Felver, Theadora Walsh, Cyriaco Lopes and Terri Witeck, Jason Simon, Isabelle Carbonell, Aisling O'Beirn, Mark Seliger, Elia Vargas, Leah Floyd & Cristina Molina, Jose Ignacio Hernandez Sanchez, John Sanborn, Dana Sherwood, Hank Schyma, Emiko Omori, Mark Dion, Jack Thompson, Emmanuel Opoku, Rachel Mayeri, Nina Karchadourian, Larry Andrews, Emmanuel Manu Opoku, Tony Oursler, Tony Labat, Alyssa Taylor Wendt, and Muntadas.

Experiment 12

RUST, Reza Golchin, 1:39, 2022, Iran, World premiere. Roofs after rain.

MOTEL, Brice Bowman, 4:53, 2017, USA. *MOTEL* thinks of the phenomena of moments.

Datura's Aubade, Jean-Jaques Martinod/Bretta C. Walker, 17:19, 2021, USA. A farmer discovers a fallen meteorite in the high deserts of New Mexico. The Alien Earth and the Earth Alien commingle under the spell of a deadly nightshade.

Misery Machine, Ben Kujawski, 3:13, 2019, USA. A montage-documentary filmed on Super 8 at the Riverhead Raceway in Long Island, NY.

Some Mistakes I Have Made, Janis Crystal Lipzin, 19:32, 2021, USA. "Mistakes are a gift to imagine." Stéphane Mallarmé. In *Some Mistakes I Have Made*, I re-imagine almost 50 years of super-8mm, 16mm, and half-inch video outtakes, experiments, accidents, processing errors, and unplanned occurrences, calling attention to the constructed nature of representation. Do these recordings of past failures reveal any new meanings? The film was inspired and preceded by my artist book of the same title in which I re-purposed the residue of a tool that was used to create documents for most of the 20th century: the typewriter. I was fascinated with the innovation of correction tape that magically lifted typed errors off the page and I saved many reels of tape from those times before I used a computer. How often do we get to see our mistakes in life graphically represented?

Lucina Annulata, Charlotte Clermont, 4:12, 2021, Canada. Semantic sequences guide the gaze, a gaze that is sometimes raised, propelled downwards, then too high or motionless in front of an unrecognizable and yet so familiar vision. The images, linked by echoes of chromatic palettes and linear layers, scroll to the rhythm of a voice, reminiscent of an incantation.

Prometheus, Dominic Angerame, 3:30, 2021, USA, World premiere. Let there be light! "I've never seen light that looks or feels so dark; forward moving possibility united with so much cosmic terror."—Marilyn Brakhage

Water Mining (Eaton Canyon), Kate Lain, 5:10, 2021, USA, World premiere. A nature film made *with* a place, rather than *about* it. The images are a combination of cyanotypes and plant material adhered to film. I hand-coated clear 16mm leader with cyanotype chemicals and used sunlight, stream water, and found plant material to create the images and residue in the film.

Experiment 13

duo B vs viDEO sAVant, a live improvised performance combining sound and image. We seek to create revelatory moments where the distinction between music and video, sound and image melt away and a new whole emerges from the flow between individuals and media. Drums- Jason Levis, Bass-Lisa Mezzacappa, Images- Charles Woodman, 2022, USA, 45:00.

Experment 14

Abitrary & Capricious, Ariel Dougherty, 11:45, 2021, USA, World premiere. Citizen and police body cam footage intertwine in a controversial electric meter change-out and are mixed with the audio of two citizen appeals before the City Commission on $50 monthly charges, now the highest in the county for non-smart meters. The struggle continues.

Uruguay Is Not A River, Daniel Yafalian, 16:31, 2021, Uruguay, US premiere. From found footage and using the natural deterioration, scratches, fungus and noises of the original material, the different layers of sound, music, text and their interaction with the image raise questions about the idea of nation, identity and the passage of time.

Tender, Christine Lucy Latimer, 3:04, 2021, Canada, silent. The transparent, holographic portions from Canadian dollar bills are contact printed on to 16mm film. A cameraless, dizzying closer look at the monarch, maple leaves and colonial structures that secure and validate our legal tender.

Época es poca cosa (Epoch Isn't A Big Deal), Ignacio Tamarit/Tomás Maglione, 2:58, 2021, Argentina, World premiere. A handheld camera tries to empathize with urban objects that have inherited animated potential. These elements, disconnected from each other, are related through camera movement and montage, which slides through the city looking for its definitive form.

Saffron Mourning, Paul Echeverria, 4:47, 2020, USA, silent. *Saffron Mourning* is an exploration of contrasting sensibilities. The film reveals a passionate canvas of color in combination with the dreary backdrop of winter. The waves of flowing saffron offer an array of potential emotions, including pleasure, happiness, and bliss. Conversely, the ripples of frost and shadow foreshadow an ambiguous rendezvous between the strolling drifters.

The Iguaçu Hydra, Cristiana Miranda, 14:09, Brazil, US premiere. In the salted chuckled of rocks. Estudio para un film: Orígenes o flores al margen (Study for a Film: Origins or Seeds on the Margin), Rrose Present, 2:06, 2021, Spain. Found footage of the 1926 film "LES FONTS" by RIBAS y Compañía (my grandfather) as opposed to subjective filming of my present in Les Fonts. A parody, a game of contrasts between cultivated flowers, domesticated to serve patriarchy, and wild flowers, whichgrow on the margins of thought.

Estudio para un film: Orígenes o flores al margen (Study for a Film: Origins or Seeds on the Margin), Rrose Present, 2:06, 2021, Spain. Found footage of the 1926 film *Les Fonts* by Ribas y Compañía (my grandfather) as opposed to subjective filming of my present in Les Fonts. A parody, a game of contrasts between cultivated flowers, domesticated to serve patriarchy, and wild flowers, which grow on the margins of thought.

Still from *The Girl in the Boat*, Experiment 15

Experiment 15

Breathing Light, the films of Vanessa Renwick, virtual artist in residence. Ground yourself on the wide open dirt, wrap yourself in an electric quilt, and float through dreamtime travels and seasonal migrations, blossoming outward, into this world that we try to pin down in time, yet, we breathe light. Remember, we breathe light, and stardust is what we shine.

Bells in Five, 2021 3:33.
Crowdog, 1984/1998, 7:08.
Kesh, 2018, 3:03.
The Girl In The Boat, 2020, 5:20.
CRACK HOUSE, 2015, 2:43.
Layover, 2014, 6:39.
The Yodeling Lesson, 1998, 4:43.
Cold Holy Water, 2019, 6:20.
SF HITCH, 2012, 4:47.
Portrait #2: Trojan, 2006, 5:18.
NEXT LEVEL FUCKED UP, 2017, 15:43.

Experiment 16

Put The Brights On, Raymond Rea, 17:05, 2021, USA. Put the Brights On pairs edited interviews with rural Transgender subjects with original 16mm and s8 visuals as well as found footage to create a nonfiction experimental look at Trans people who prefer not to live in the city. Recorded and shot in "Greater Minnesota" but also relevant to the national focus on the rural/urban divide.

Bha Iad Làn Sgeulachdan, Todd Fraser, 5:58, 2021, Canada, US premiere. In Bha Iad Làn Sgeulachdan, my grandfather Willie Francis Fraser reflects on the long-form storytelling he heard in his youth on Cape Breton Island, his relationship to the Gaelic language, and his extraordinary experience of learning to dance in a series of dreams he had as a boy.

A text floating on a river, Masha Godovannaya, 8:50, 2021, Austria, World premiere. The film is based on a text by an art historian Koivo on how architectural elements of the past find themselves in mundane structures of our everyday. Together we walked Vienna in search of these architectural residues and their inscription into the urban landscape with the haunted history.

Das Marsprojekt, Georg Koszulinski, 10:48, 2021, USA. Das Marsprojekt merges non-fiction filmmaking traditions with science-fiction. The story revolves around the first person account of a Martian colonist who reflects on her experiences leaving Earth, terraforming Mars, and ultimately taking part in the revolution for Martian independence.

Alien vs Predator, Ian Haig, 2:12, 2020, Australia, US premiere. A black blob of viscous fluid pulsates and moves about the screen, a kind of dark matter of undifferentiated tissue and unknown bodily origin. Alien vs Predator is the dark web manifest as flesh.

Experiment 17

Lake Laram, Jeroen Van der Stock, 5:00, 2021, Japan, US premiere. A quiet sunset gets interrupted by a couple of mosquitoes and a voice recording of a man listing the side effects of an infamous malaria medicine.

QuarantineTime: Memories, ***Dreams, Reflections***, Lynn Thompson, 5:10, 2021, USA. The title is completely explanatory.

A is for Apple, Daphne Rosenthal, 7:59, 2021, Netherlands. An animation of a world far from life that at the same time evokes the most intimate moments of its beginnings. Materials constantly morph and are perpetually in contact with one another. *A is for Apple* is therefore a reflection on humans' place in space.

landing, Cecilia Araneda, 4:40, 2021, Canada, US premiere. Shot at Bate Island in Ottawa, landing is made from handprocessed B&W 16 mm film handcoloured with organic and photochemical tones, video and found sound. landing examines moments of respite in between flight and movement, where landing becomes refuge.

Lácrimas, Jeremy Moss, 13:40, 2021, USA. The plants, they shine at night. A melodrama of wavering moths, sparrows, streams, and towering trees. A dizzying and displacing garden in a lower-key. Joan, don't despair, tear down that tree. Paul, keep running, just flee. Burt, you ignorant fuck, it's not your adding machine. Montgomery, stop knocking, and leave.

Be Water, Be Light, connective tissue, Rachel Beckles Willson/Lin Li, 6:27, 2021, UK, World premiere. *Be Water, Be Light* is an audiovisual poem which touches on recent civil disobedience movements that employed tactics and gestures inspired by water and light—movements which have been subject to unrelenting suppression, leaving us with the question: who will still have the courage to be water and light?

The Sticklet Weaver, James Hollenbaugh, 7:36, 2021, USA. Brent Brown is a self-taught artist with lifelong mental health challenges. Intuitive and deeply talented, in recent years he has started building complex, highly fanciful "puppets" constructed from dozens of cardboard elements with fully moveable joints. *The Sticklet Weaver* explores Brent's process and celebrates his unique artistic journey.

Breaking Bad Banana, Edward deBuvitz, 2:01, 2017, USA, World premiere. Thrill to the sight of a banana slowly turning black to the sound of North Korean patriotic music ending with Kim Jun Un applauding his approval.

Experiment 18

SANCTIFICATION, Kokou Ekouagou, 1:49, 2021, Togo. A tribute to the willingness, the effort and all that happens before resolution. A physical lawlessness that teases materiality, overthrows logic and acts as an ode to unseen forces and internal desire, celebrating how we are shaped by what we overcome, and how something challenging can lead to something beautiful.

Something To Touch That Is Not Corruption Or Ashes Or Dust, Mike Stoltz, 6:45, 2020, USA. Fences, zooms, blastbeats and oscillators search for possibility or perforation as walls close in. Attempting to break free from patterns and spirals as bodies become contained.

Loving The Alien Spaceship, León De la Rosa-Carrillo, 5:21, 2018, Mexico. A speculative fiction tale about an alien spaceship that landed in Ciudad Juárez, Mexico in 1966 disguised as a museum. The video came about as the result of a five year arts based research project that began in 2015 when De la Rosa-Carrillo was granted access to the Art Museum of Ciudad Juárez' archive, which documents not only its own history but also the cultural evolution of the city it serves.

If I Could Name You Myself (I Would Hold You Forever), Hope Strickland, 7:58, 2021, UK. The very crop for which creole women were forced into labour, offered a form of herbal resistance: cotton root bark could be used as birth control. Beneath the violence of the slave economic system, we find moments of quiet resistance and deep, loving rebellion.

We Know A Better Word Than Happy, Helen McCrorie, 5:22, 2021, UK, US premiere. Following lockdown, children from Maryhill in Glasgow express their rights to outdoor play and learning, as they explore a green space that was established through 10 years of community activism.

Devour, Kate Raney, 3:20, 2021, USA. Consumption considered, the din of dining. Using reference videos from my front yard, I created animations and collaged them with cyanotypes of garden material and audio field recordings from travels near and far. The resulting moment in my microcosm becomes a consideration of life cycles and habitats.

Presence, Jean-Michel Rolland, 5:40, 2021, France, US premiere. Presence follows the tradition of self-portraiture but only the shadow of the artist is present. The world around him undergoes transformations that do not seem to affect him, questioning the reality of his existence.

the unraveling of time, Sally Cloninger, 6:22, 2021, USA, World premiere. An American Folly. Clear the deck, light the lights….it's showtime, folks. #3 Cinema for the Anthropocene.

Beauty and the Beasts, Aggie Pak Yee Lee, 3:32, 2021, Hong Kong. That night, a lady met a group of lovely beasts - gigantic slimy cheesy ones.

Instaglitches, Michael Betancourt, 6:31, 2021, USA, World premiere, silent. A series of 1 second lap dissolves between static Instaglitch images, glitched.

Progress! Progress! (From the Woodpecker series), Timo Kahlen, 1:00, 2021, Germany, US premiere. *Progress! Progress!* questions the necessity of continual growth, of the exploitation of personal and natural resources to economic needs and technological progress. It presents a hyperactive model of a woodpecker (a children's toy of the 1950s) driven by a mechanical, technological framework…until resources and time run out.

EXPERIMENTAL CINEMA

EXPERIMENTS IN CINEMA v17.2 THANKS OUR 2022 SPONSORS!

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Special thanks to our amazing audience and all the undependent media artists for believing in us and our somewhat esoteric mission. Special thanks to Vic Konefsky and my partner in crime, Nina Shoenfeld. Thanks to Melinda Kowalska (Technical Director), CS Tiefa (Tiefamedia Graphic Design), Beth Hansen (Workshop Coordinator/designer), Ren Adams (Accessibility Coordinator), Nicole Del Mar (Print Traffic/submissions), Nina Shoenfeld (music wrangler), Claire Carlson (designer), Camille Carlson and Brandon Carter (festival trailer), Zoom moderators Caryn Cline, Sally Cloninger, Paul Echeverria, Kamila Kuc, Georg Koszulinski, and my curatorial committee which included Kamila Kuc, Taylor Dunne, James Lawrence, Georg Koszulinski, Sally Cloninger, Beth Hansen, Kate Lain, Catherine Forester, and Paul Echeverria. Thanks also to Jax Deluca and all our pals at the National Endowment for the Arts, Keif Henley (co-owner, The Guild Cinema), James Stone (chair, UNM Department of Film and Digital Arts), professor Peter Lisignoli and Cameron Goldberg and all the great members of Basement Films who helped to make our festival possible!
FULL REPORT TO FOLLOW.

THANK YOU TO THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:

For the past 17 years, Basement Films has produced Experiments in Cinema with the blood, sweat and tears of our passionate and committed collective of volunteers. We are also way-thankful for the support of so many local businesses (see above) and the generosity of The McCune Charitable Foundation, The Albuquerque Film Office, New Mexico Arts, The New Mexico Humanities Council, The National Endowment for the Humanities, The National Endowment for the Arts, The Trust for Mutual Understanding, The FUNd/Albuquerque Community Foundation, The Moon & Stars Project for the American Turkish Society, The Albuquerque Film Office, Instituto Cervantes, The African American Performing Arts Center and the National Hispanic Cultural Center. As we begin to imagine our next 17 years, we are brainstorming how to best move forward. To this end programming such as our regional Youth Program, the artist-in-residence program, supporting more visiting artists/scholars (from around the world AND New Mexico), continuing to pay screening fees to all participating artists, and long term sustainability are central to our mission. To help us realize these goals, we are inviting the local and global community of people interested in cinema-different to support us. Basement Films is a 501 (c) 3 federal non-profit and all donations ($$) are 100% tax deductable! You can now make donations through our website at http://www.experimentsincinema.org/donate or you can send suitcases filled with small, unmarked bills to Basement Films at:

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